



• SHILLITO • OSTWALD • MUNSELL.



# SHILLITO THEORY

THE TABLE OF THE NATURAL ORDER  
OF COLOURS

	Yellow(nearest to light)	
Orange		Green
Red		Green-blue
Crimson		Blue
Purple		Ultramarine
	Violet(nearest to black)	
Red	Vermilion & Crimson	PRIMARY
Yellow	Chrome Yellow & Lemon	COLOURS
Blue	Prussian & Ultramarine	
Green		
Orange	SECONDARY OR BINARY COLOURS	
Purple		
Yellow-green	Blue-green	
Yellow-orange	Red-orange	SUB-PRIMARY
Red-purple	Blue-purple	

## SHILLITO WHEEL



### PRIMARY

Lemon Chrome  
Yellow Chrome  
Vermilion  
Carmine  
Ultramarine  
Prussian Blue

### SECONDARY

Orange  
Green  
Purple

### SUB-SECONDARY

Yellow Orange  
Red Orange  
Yellow Green  
Blue Green  
Red Purple  
Blue Purple



3  
VALUE SCALE



#### SIMPLE HARMONIES

A simple harmony is a combination of two or more colours which lie near together in the circle eg. orange & red, orange-red & purple, yellow-green & green, yellow-green, green & blue-green, green, blue-green & blue.

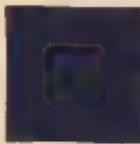
A simple harmony is the effect produced by using any colours together with its next neighbour or near neighbours in their natural order, for instance orange-yellow supported by yellow & orange, the yellow being lighter & orange darker will give a simple harmony or red supported by orange-red or crimson-red or purple supported by red-purple & violet. The simplest form of harmony is obtained by the combination of two colours, yellow & green or orange & red or blue & purple. Any of these colours used in pairs or in threes in the natural order will not appear unpleasant. Many woven and printed fabrics are carried out in two colours (in simple harmonies) so that the result will give one note of colour in the scheme. These simple harmonies are frequently found in nature. In foliage you will often find a definite harmony in yellow-green, green & blue-green. In autumn such foliage will show a simple harmony in yellow-green, green, blue-green & purple, the purple adding a pleasing contrast to the simple harmony.

SIMPLE HARMONIES

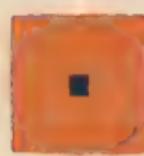
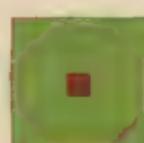


PURE COLOUR, TINTS AND SHADES

A simple harmony can be varied by confining the original colour to spots or shapes while the remaining surface is composed of shades of the same colour eg. yellow supported by brownish-yellow and yellow-brown or blue supported by greyish-blue or blue-gray.

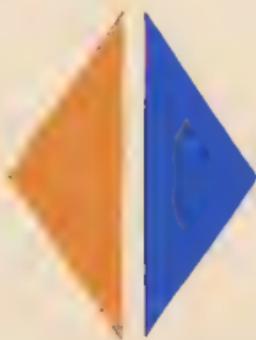








CONTRASTS AND TINTS



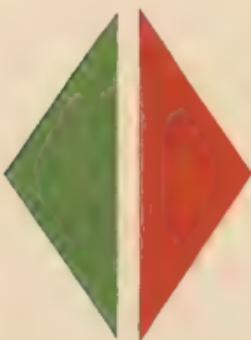


CONTRASTS AND TINTS





CONTRASTS AND TINTS





TERTIARY WHEEL



ISCO

The natural order of colours seems often to be reversed, but only when the colours appear in small quantities. It is this reversal of the natural order to which the name discord is given. Discords in large masses are irritating but in small quantities they vibrate and add brilliance to the scheme. When harmonies tend to become too quiet and dull the use of a small discord will give the necessary vibration eg. full red supported by orange and crimson and with green-blue as a contrast could have a touch of light purple as a discord. A large quantity of light purple against full red is bad, but small touches do appear very lovely. Discords may be dark as well as light, for instance, a light scheme of blues may have lines or spots of dark red. A mass of dark red against a mass of light blue is nauseating, but used in small quantities the red becomes so dark that one fails to realise its colour or be hurt by it. Under such conditions the red will appear as a rich black.

Do not allow a discord to rule a scheme. It should only be used when an effect tends to become heavy with richness or dull from excessive harmony. In a textile design a narrow stripe or small spot may suffice. In a room, a simple touch, a vase, a few flowers, an ornament, a picture or a cushion may be enough ...

DISCORDS

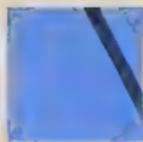


Paint Colours

the colours used in certain strengths are difficult to handle in mass. also strong reds and purples, pale blues must have either reds and yellows as complements to avoid them looking thin and dull, on the other hand, red, yellow, blues, greens and browns should never be yellowed or made dull, due to the fact that the blue is converted by red, purple, violet or blue-green & so on, colour is lost in the natural colour, so it appears lighter or deeper than the neighbour specimen's discoloration in that order of progression.

NAME	1. T. & J. LUCO	2. J. & J. LUCO
Yellow	Yellow-orange	Yellow
Yellow-orange	orange	Yellow
orange	orange	Yellow-orange
red-orange	crimson	orange
red	crimson	orange
red-purples	red-purple	vermilion
red-purple	purple	red-orange
purple	purple	purple
blue-purple	blue-purple	purple
blue	blue	blue
blue-green	blue-green	blue
green	green	blue-green
blue	blue	green
blue	blue	blue-green
blue	blue	blue
blue	blue	blue

## DISCORDS





## DISCORDS





# OSTWALD THEORY

the other side of the continent. In the West Indies, the  
sugar-cane is the most important crop, and the  
sugar-mill, at which the cane is converted into sugar, is  
considered a model, the whole being run either by steam or  
water, and the sugar is sent to market in large  
casks, or in smaller boxes.

OSTWALD WHEEL



11

If we design single-hued triangles corresponding to each of the colours in the 24 colour circle and place them in a circle order so that the neutral rows come together and the colour corners lie in a circle we obtain the skeleton of a double cone. This double cone is known as the colour solid and within it systematically placed are all the pure colours, tints, shades, greyed colours and neutrals. The neutrals form the axis or backbone to the solid and the pure colour circle forms a belt going round its widest girth. The surface of the upper cone is made up of a succession of equal tinted circles arranged one above the other and containing more white as they ascend towards pure white at the apex of the cone.

The surface of the lower cone consists of a succession of equal colour circles becoming darker and darker as they descend to the base. The base of the lower cone is of many circles of pure colour, the very light ones, darkness and pure colour coming according to their position. Greyed colour circles next to the pure colour belt will be almost like the pure colour circle, but a little duller. Greyed colour circles next to the white apex will be very pale and slightly grey colours exhibiting little hue. Greyed colour circles near to the black point at the base of the solid will be very dark colours showing very little hue and greyed colour circles close to the centre of the solid will be almost white, red, green, exhibit little hue.

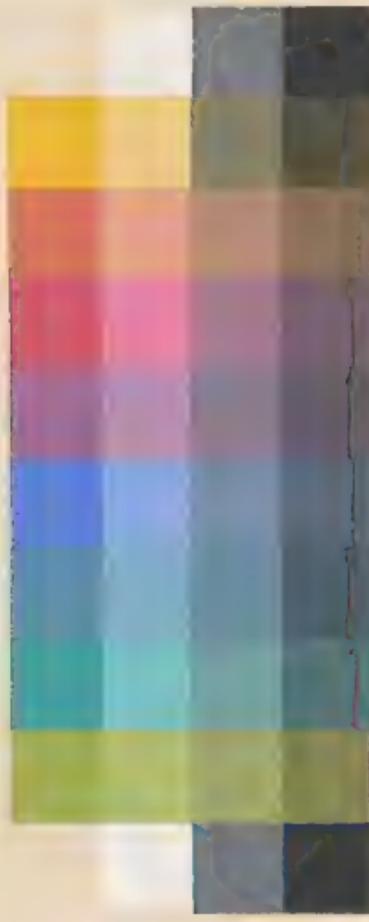


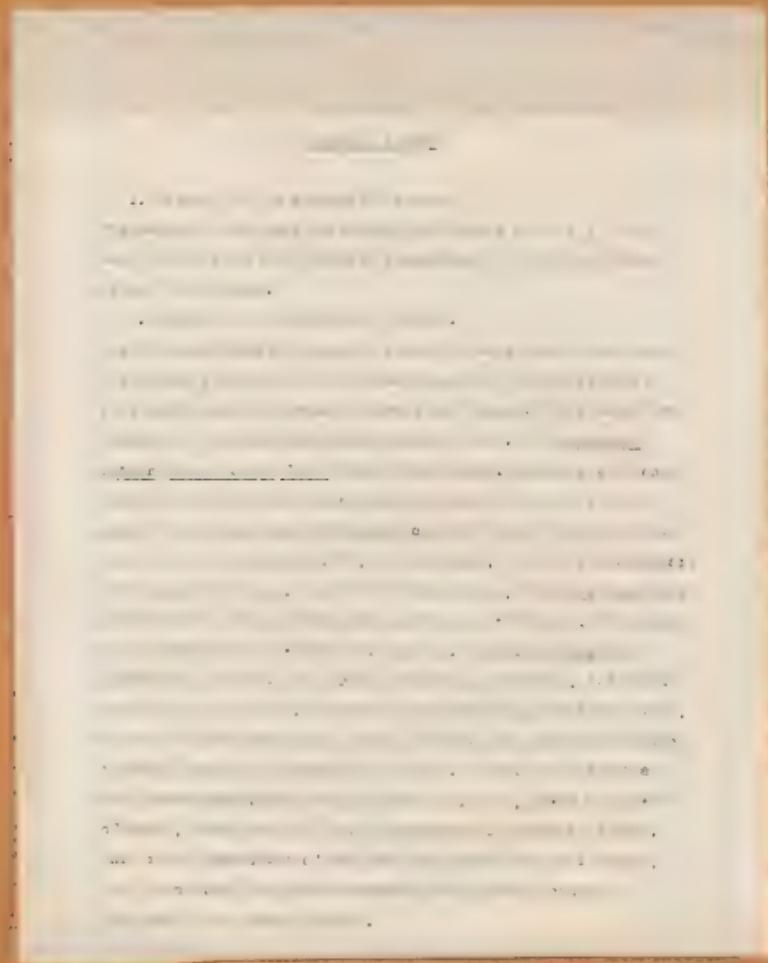


**10** (continued)

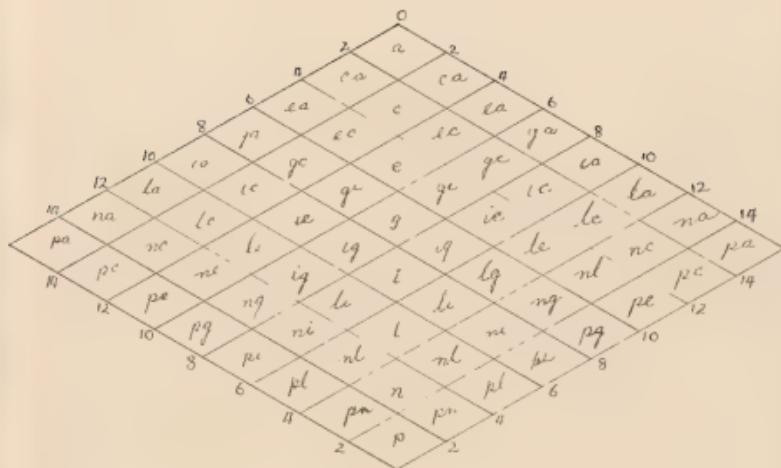
1. The following is a list of the names of  
the persons who have been appointed to  
the various posts in the new Government  
of New South Wales, and the date of their  
appointment.

PURE COLOURS - TINTS - SHADED TINTS - SHADES

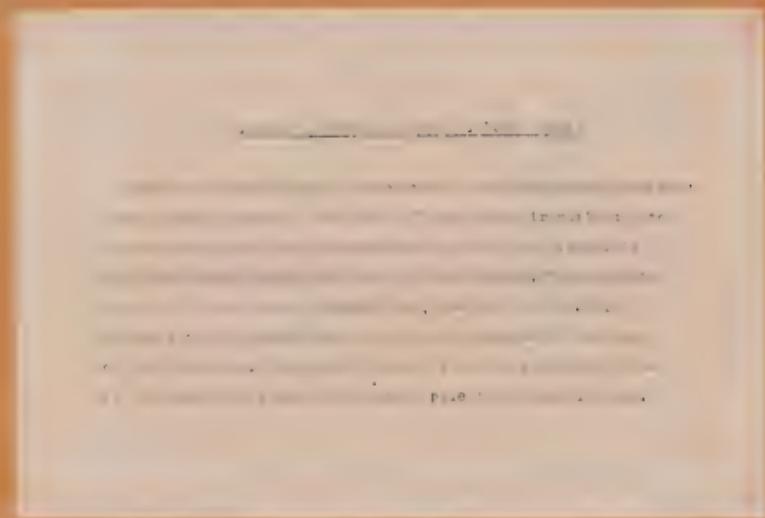


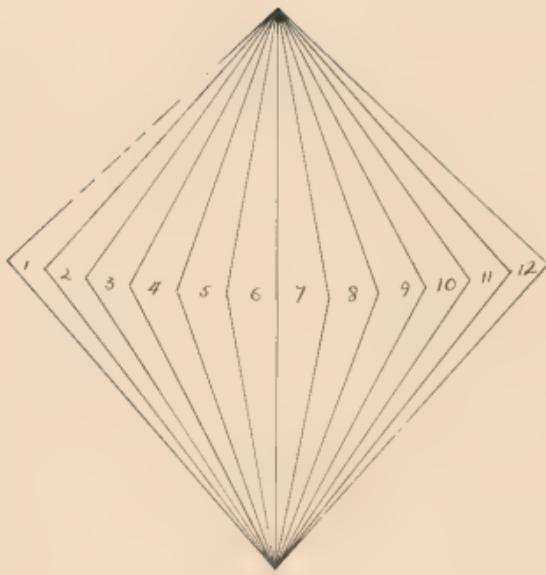




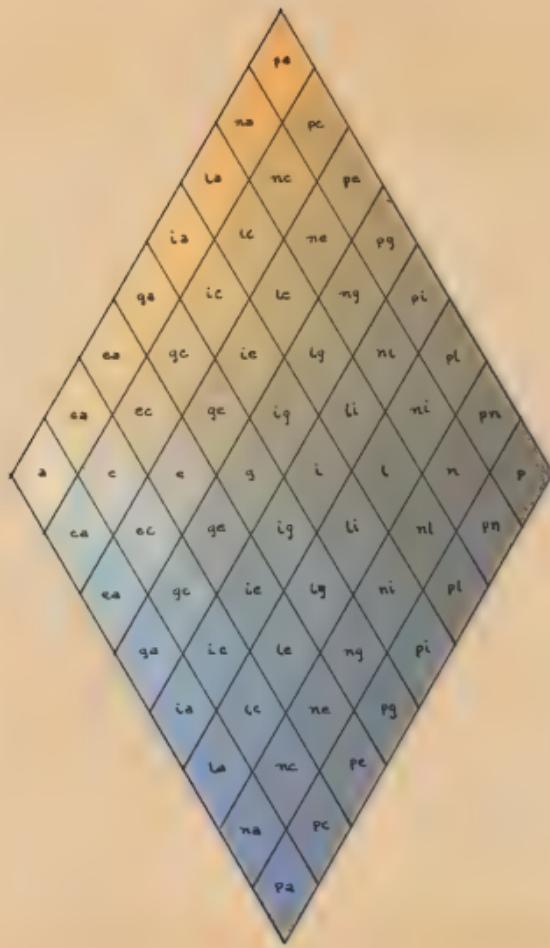


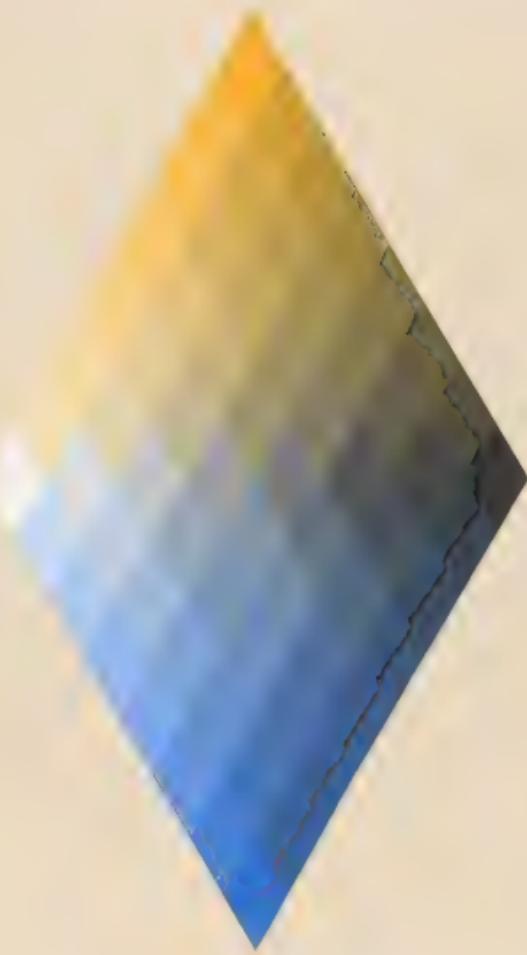
Letter	a	c	e	y	x	l	n	p
White	89	56	55	22	14	83	56	35
Black	11	44	65	78	86	911	944	965

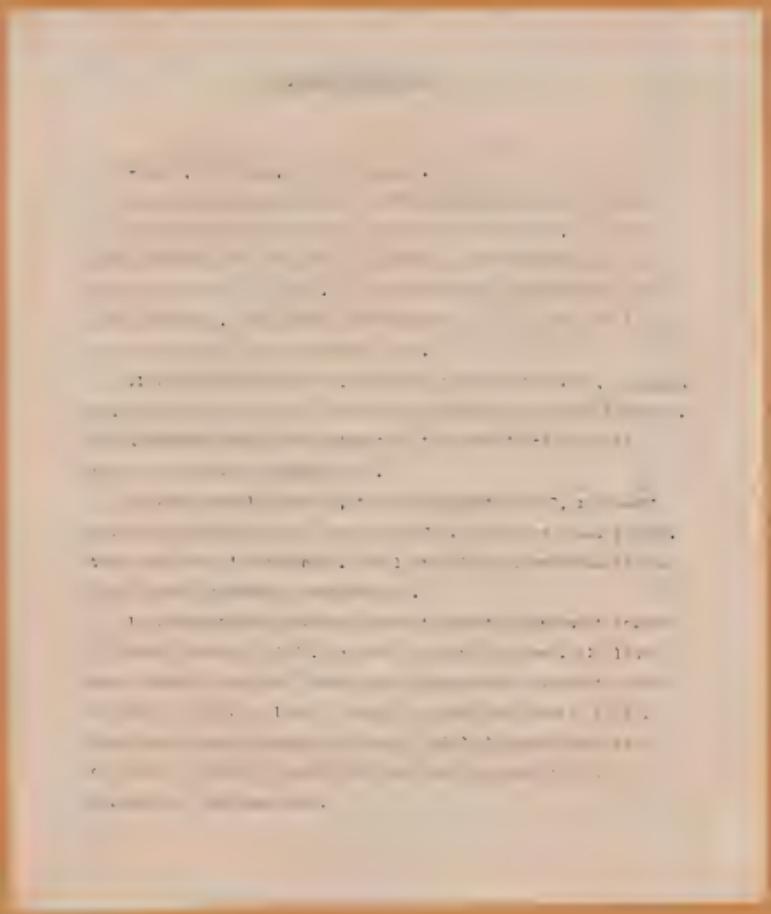


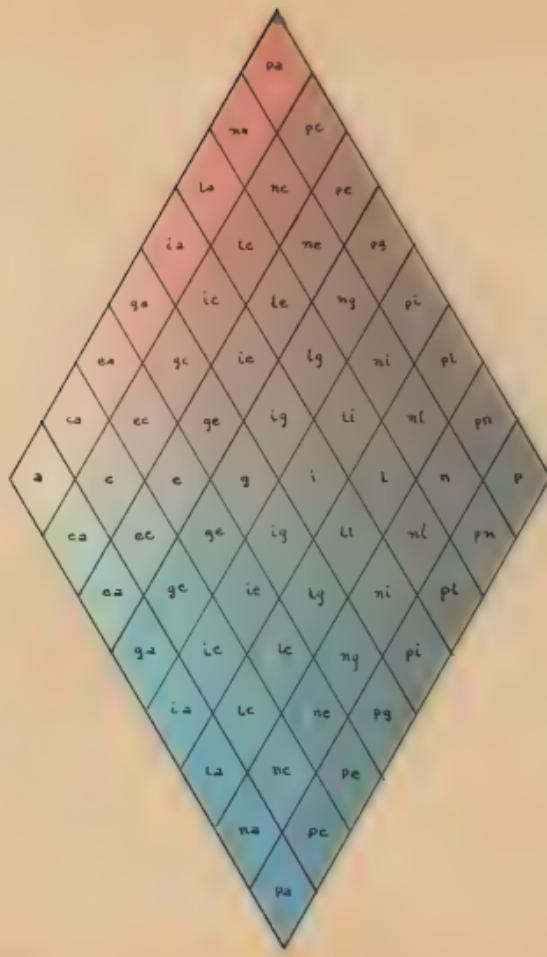


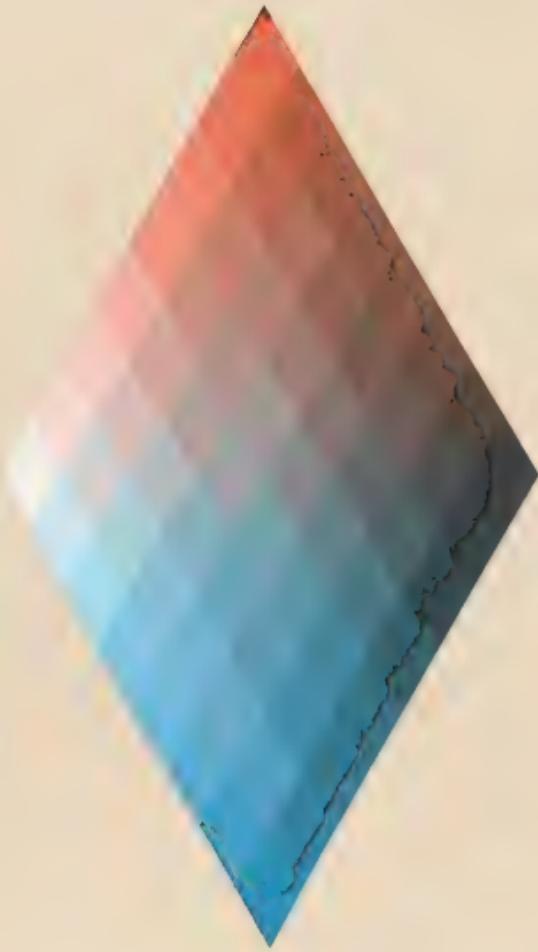




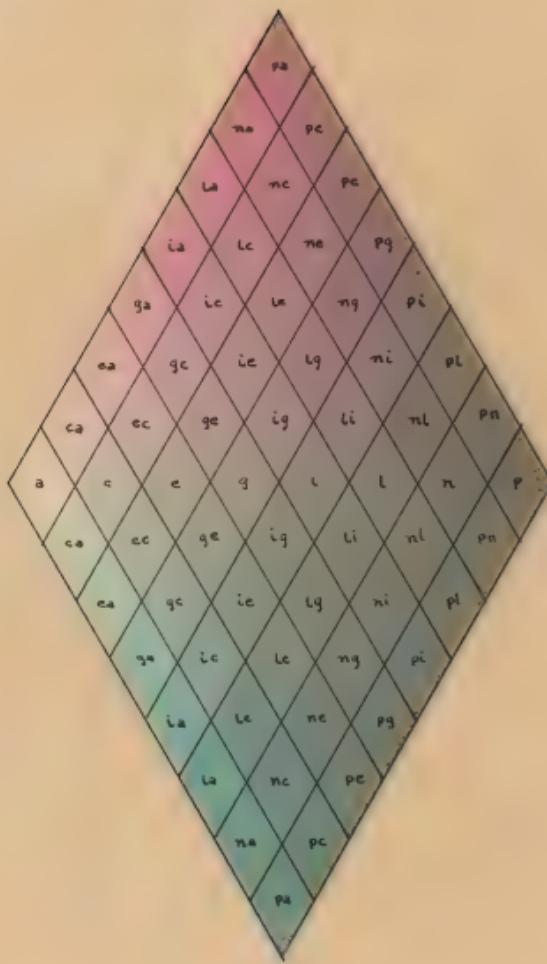


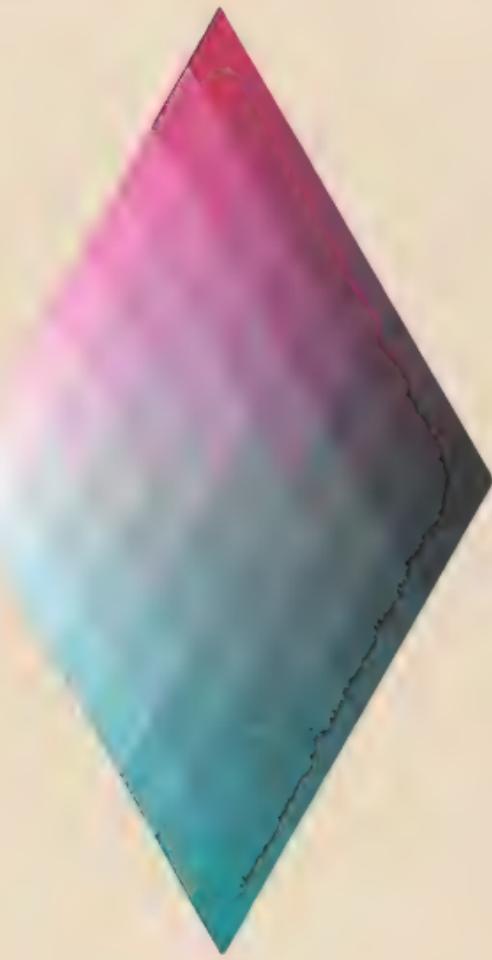




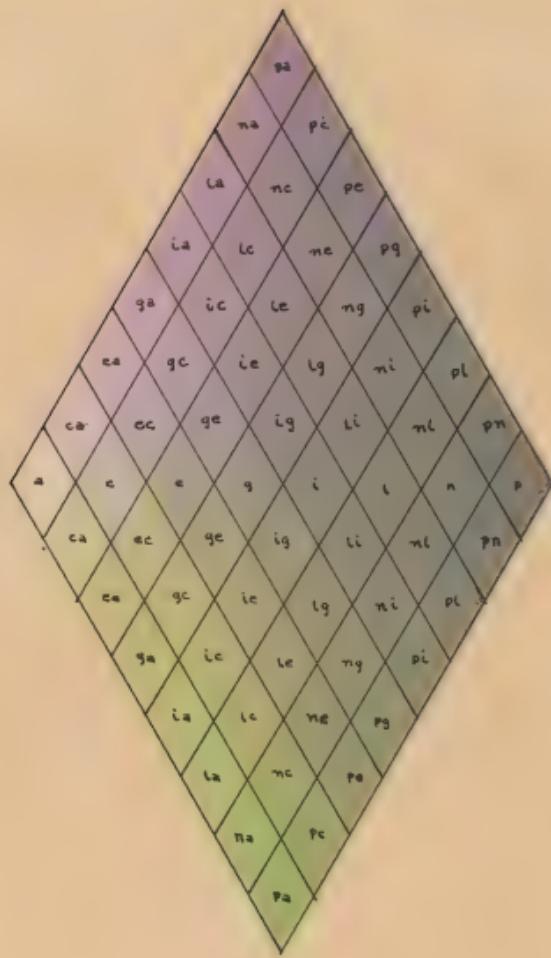


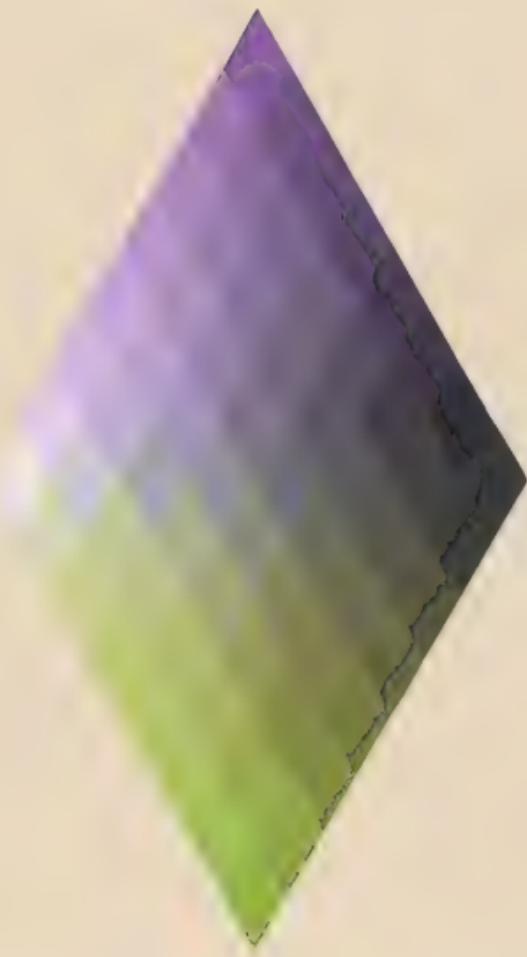


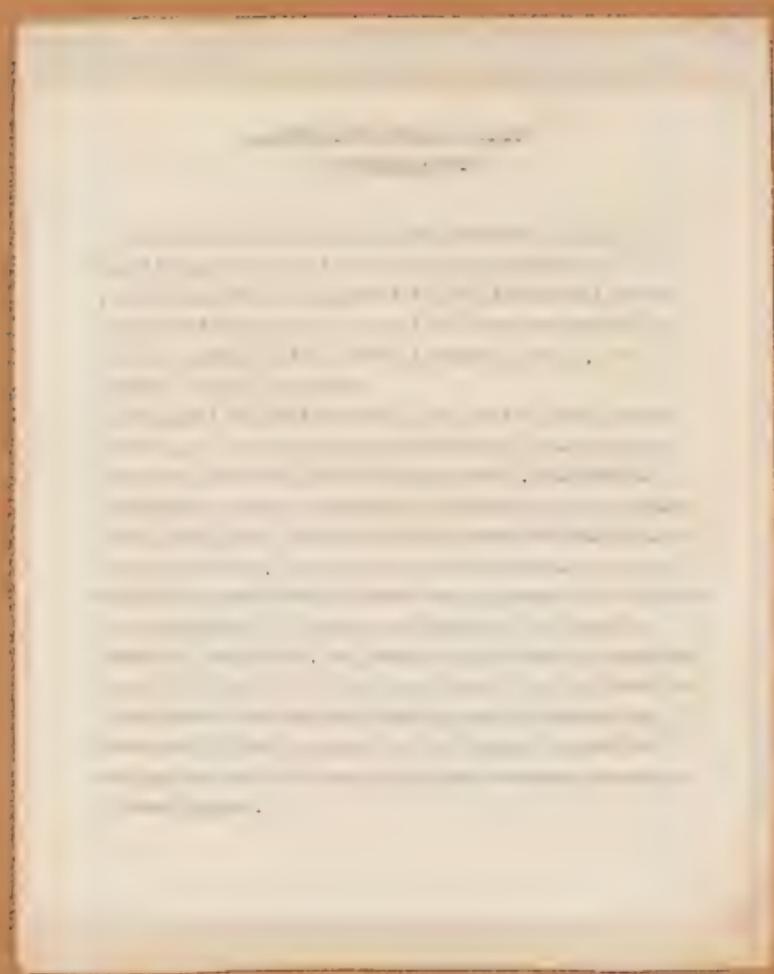










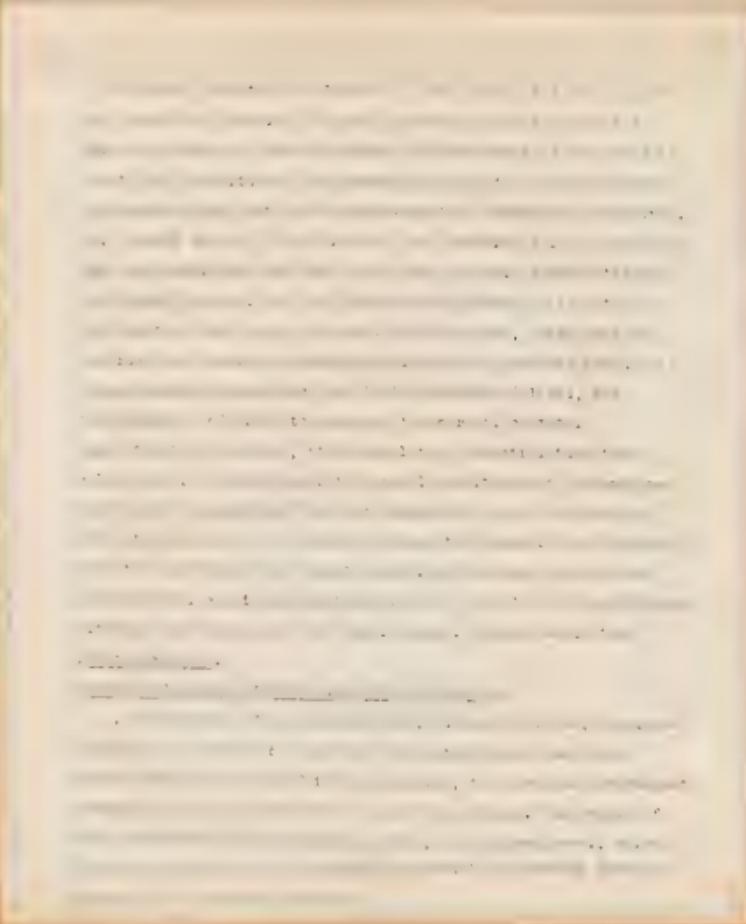


... and the first of the new series of 12 volumes, 1820-1821, 1822-1823, 1824-1825, 1826-1827, 1828-1829, 1830-1831, 1832-1833, 1834-1835, 1836-1837, 1838-1839, 1840-1841, 1842-1843, 1844-1845, 1846-1847, 1848-1849, 1850-1851, 1852-1853, 1854-1855, 1856-1857, 1858-1859, 1860-1861, 1862-1863, 1864-1865, 1866-1867, 1868-1869, 1870-1871, 1872-1873, 1874-1875, 1876-1877, 1878-1879, 1880-1881, 1882-1883, 1884-1885, 1886-1887, 1888-1889, 1890-1891, 1892-1893, 1894-1895, 1896-1897, 1898-1899, 1900-1901, 1902-1903, 1904-1905, 1906-1907, 1908-1909, 1910-1911, 1912-1913, 1914-1915, 1916-1917, 1918-1919, 1920-1921, 1922-1923, 1924-1925, 1926-1927, 1928-1929, 1930-1931, 1932-1933, 1934-1935, 1936-1937, 1938-1939, 1940-1941, 1942-1943, 1944-1945, 1946-1947, 1948-1949, 1950-1951, 1952-1953, 1954-1955, 1956-1957, 1958-1959, 1960-1961, 1962-1963, 1964-1965, 1966-1967, 1968-1969, 1970-1971, 1972-1973, 1974-1975, 1976-1977, 1978-1979, 1980-1981, 1982-1983, 1984-1985, 1986-1987, 1988-1989, 1990-1991, 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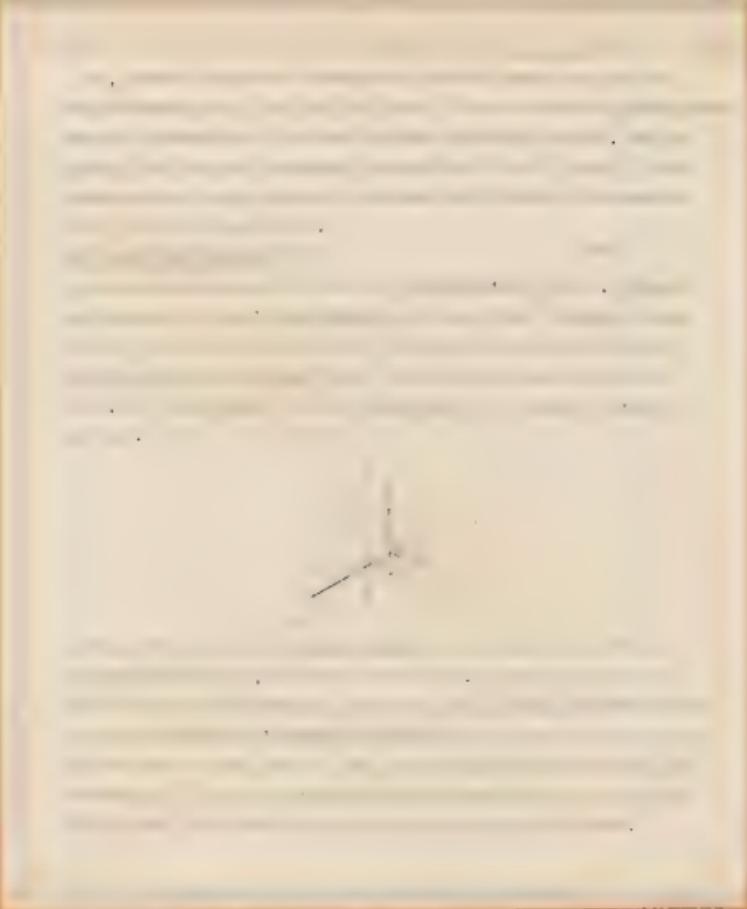




















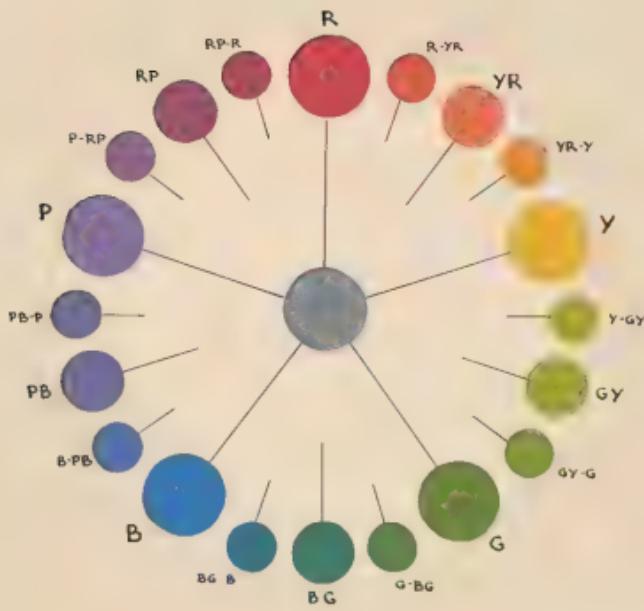




# MUNSELL THEORY

the first floor of the old residence, and the second floor of the new. The new house is a two-story structure, with a gabled roof and a central entrance. The entrance is flanked by two large windows, and the roof is topped with a decorative chimney. The house is surrounded by a lawn and trees, and there is a path leading to the entrance. The interior of the house is spacious and well-lit, with high ceilings and large windows. The walls are made of light-colored wood paneling, and the floors are made of polished wood. The house is a fine example of early 20th-century architecture.

## MUNSELL WHEEL

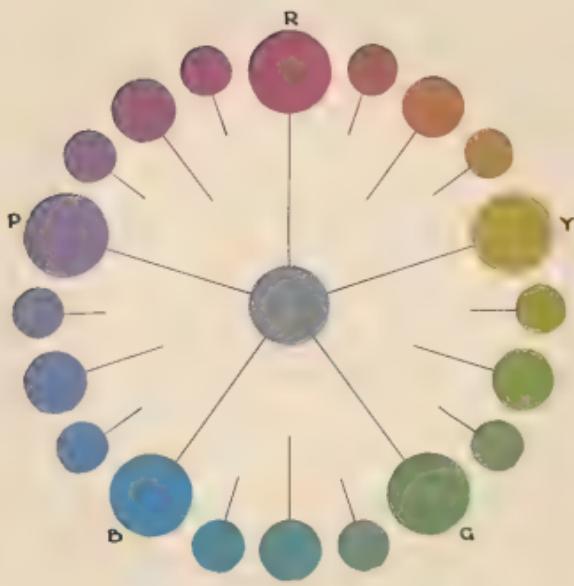


Thus, in addition to the total effect on function, physical activity might also contribute to the positive associations with the social environment.

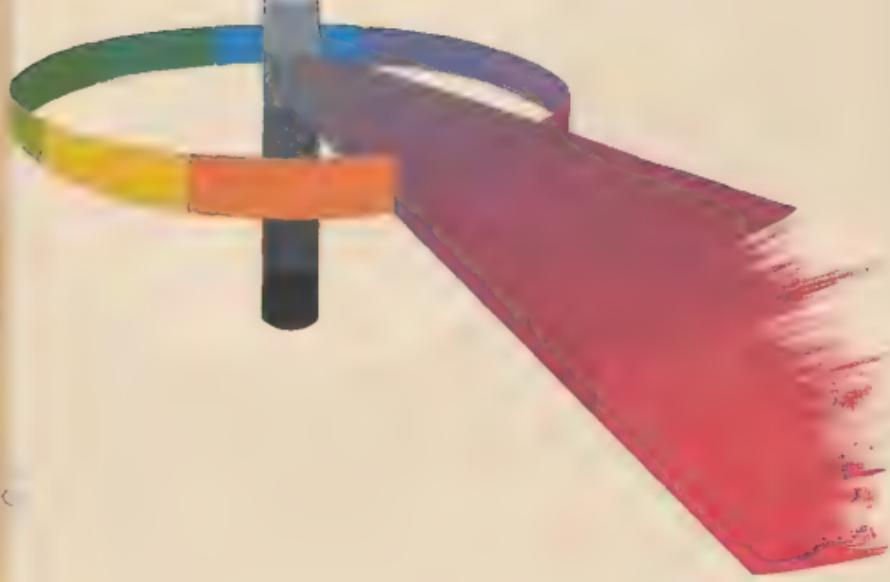
and 11 miles from my destination for the night, I stopped at a small roadside inn, just off the road. A simple establishment, small courtyard, simple and clean, also very quiet. Strangely, the only sound seemed to be the low, monotone, constant, and somewhat rhythmic sound of the rain falling on the roof. I had dinner, and then lay down on a simple, thin, thin mattress, laid out on the floor. I fell asleep almost immediately, and slept soundly, until the first rays of the morning sun, through the window, woke me. I lay there for a few moments, listening to the sounds of the rain, and the birds, and the insects, and the leaves, and the world, and then I got up, and washed, and dressed, and went out into the courtyard, and had a simple breakfast, and then I was on my way again, heading west, towards the coast.

... a constant and only a small change in the first 1000  
pp. (10%) will have a significant effect on the results.  
A more detailed discussion of different ways of consider-  
ing the data is given in the following sections. In particular,  
for the first 1000 pp. of the data, the following conclusions  
can be drawn:

## INTRODUCING NEUTRAL GREY



First a time or period on the possible set out of  
paper - time (implied), next, length and width to be  
set out, or given, in centimetres with vertical lines to  
the bottom line, in the right hand corner  
+ identify the paper, i.e., to whom it belongs, and  
not value. The name being that name is sufficient  
and the value of the paper is not  
to be put on the label but claimed or valued at  
least 10/-, and if the paper is for a  
specimen or the earliest + basic of any kind, and the  
name of the person who gave it the value of one pound.  
The label is to be pasted on the  
specimen, or specimen, and when the  
value is to be given, the price of the paper is to be  
stated, or given.



From the collections of Sydney Living Museums / Historic Houses Trust of NSW



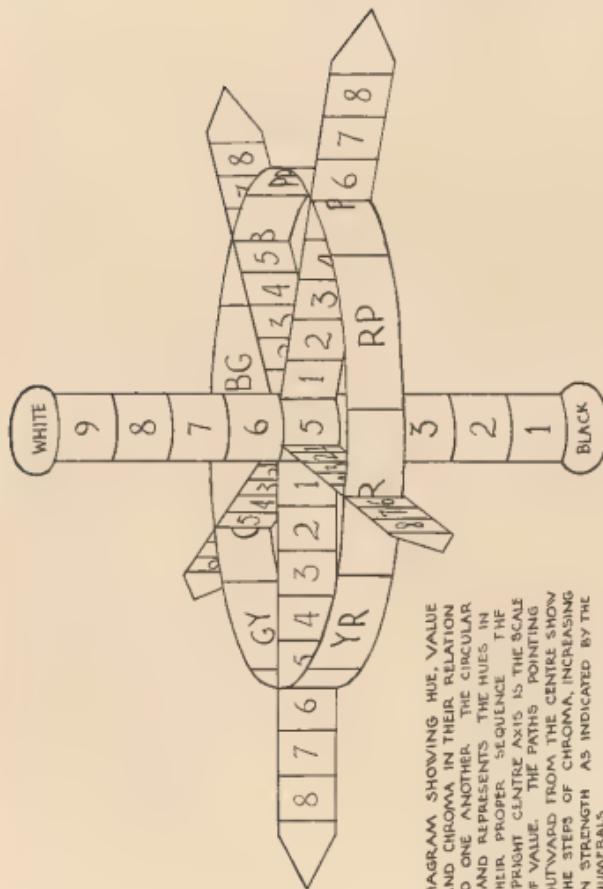


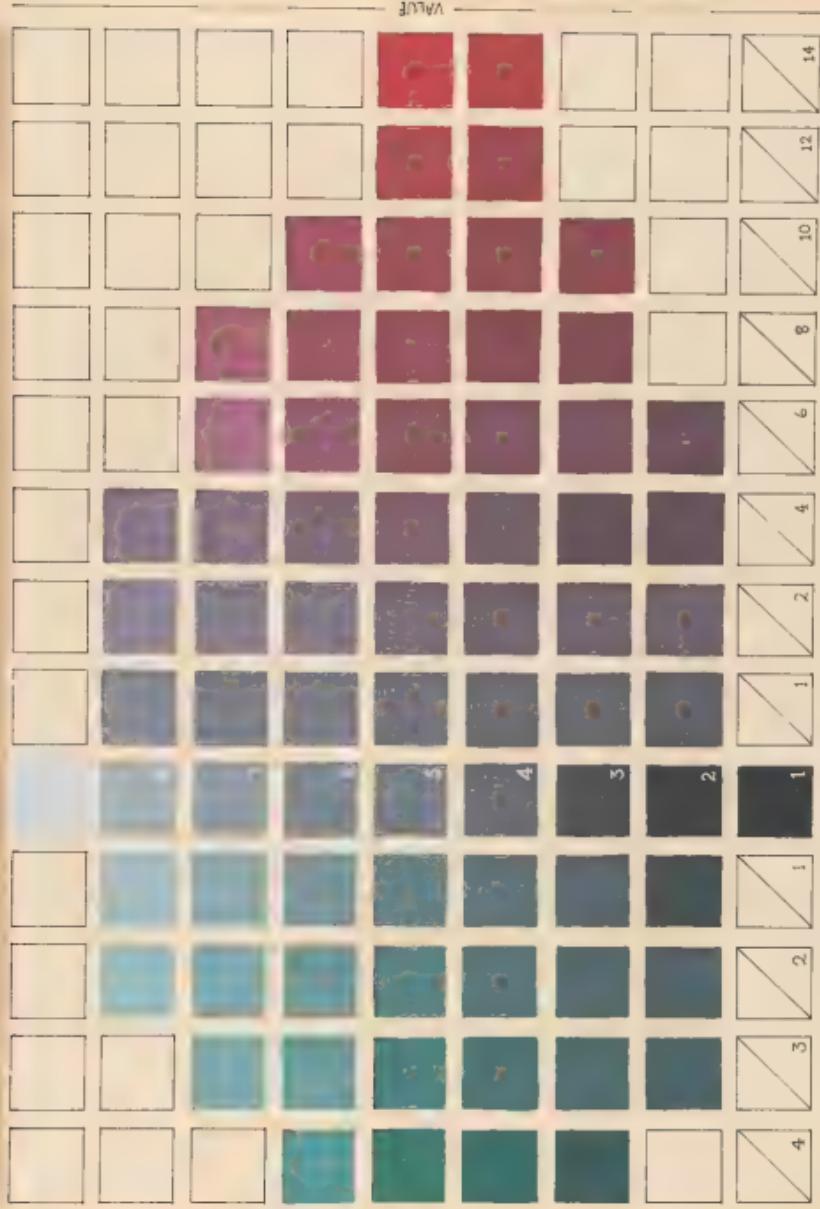
DIAGRAM SHOWING HUE, VALUE AND CHROMA IN THEIR RELATION TO ONE ANOTHER. THE CIRCULAR BAND REPRESENTS THE HUES IN THEIR PROPER SEQUENCE. THE UPRIGHT CENTRE AXIS IS THE SCALE OF VALUE. THE PATHS POINTING OUTWARD FROM THE CENTRE SHOW THE STEPS OF CHROMA, INCREASING IN STRENGTH AS INDICATED BY THE NUMERALS

### BALANCE

In describing the dimension known as chroma we noted the fact that certain of the hues were much more powerful than others. We found that red, "big colour", on any step of value is more powerful and requires a longer path than its opposite blue green and that yellow is longer than its opposite purple blue on the steps of high value but shorter on the steps of low value.

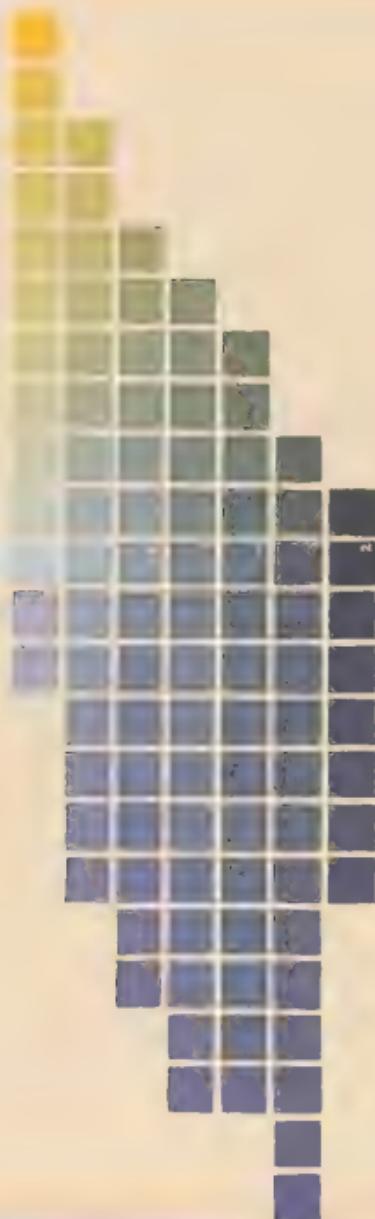
This brings us to the question of balance of colour, the vital question in all applications of colour to practise. If we take equal parts of red in its pure state with its opposite blue green in its pure state, we would not get a perfectly neutral gray, but one in which the red predominated very decidedly. It would be somewhat like a tug-o-war in which there were ten men, each representing a chroma, on one side, and only five on the other. If however instead of taking equal amounts of the two colours that is to say, equal quantities of paint, we take what would correspond to an equal number of steps upon the scale of chroma, we find that they do balance and produce a perfectly neutral gray in which neither one hue or other predominates.

Within the sphere of all opposite colours will balance because being of all equal length at each level of value no chroma path can be longer than another of outbalance it.



4.  $\frac{1}{2} \times \frac{1}{2} = \frac{1}{4}$

VALUE



CHROMA



BALANCE (continued)

KEY- A system or series of tones or values based on their relation to a dominant value or general tonality of the scheme.

MAJOR KEY- Large or greater intervals, strong contrast.

MINOR KEY- Small intervals or subdued contrast;

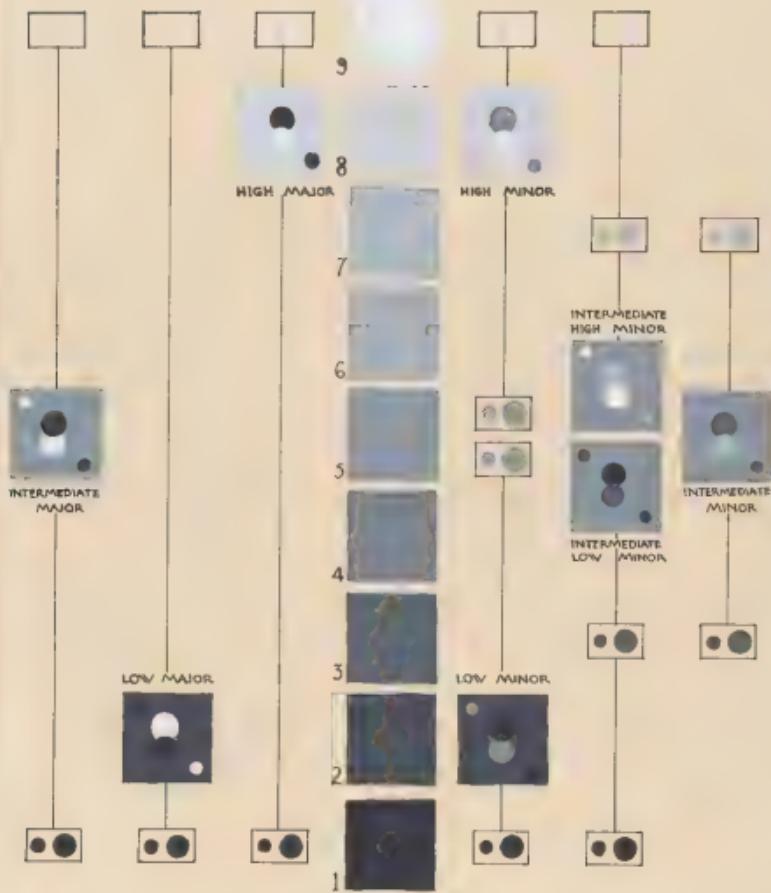
Values 1, 2 & 3, black being 1, are in the low key; 4, 5 & 6, the intermediate key; 7, 8 & 9, in the high key.

If the darkest and lightest values in the scheme are three steps apart or less such as 3 & 7 it may be called a minor key. If there is a greater interval between the darkest and the lightest values and they are 5, 6 or 7 steps apart, strong contrasts result and it may be called a major key. Any painting or design can thus be classified. Each key in the scheme as in a painting has a distinctive emotional character. The luminous high major key stimulates; the high minor key has a delicate feminine quality and is more pensive; the intermediate major key is strong and rich with a masculine quality; subdued intermediate minor key is dreamy; the low major key is dignified; the low minor is funeral.

In European painting prior to the Impressionists the intermediate low major keys were generally used. The tendency in the past decade has been towards the use of the intermediate and high major key in both painting, dress design and interior decoration. Small compact houses and flats are a contributing factor to the latter as .

The higher keyed walls, ceilings and furnishings together with cool receding colours create a feeling of airy spaciousness. A striking contrast to the low keys: reds and browns of the Victorian rule. It is unwise to have colour or value areas equal. One colour and one value should be dominant.

## VALUE KEYS



Success in working out an interior scheme or any colour scheme depends largely upon experience and practice. Without experience and practice the chart will be incomplete.

A satisfactory value plan is one that is (1) appropriate for its purpose (2) possesses unity and (3) has variety or interest.

First it is informed by the character of its design and its function. The second is organised through the basic principles of design.

... the means measured proportioned intervals. Value therefore means measured proportioned valued intervals. The value rhythm consists of a series of plan value intervals or contrasts as illustrated  : light, Z: dark, D: dominant, and W: weak value. Each of value chords in the accompanying diagram is a variation of the basic value rhythm. Each value chord is composed of four values- A D W Z.

The aim of design is to create an interesting unit. Interest is the result of variety. Unity is created by dominance. The value of variety is organized to produce some two results. The two results

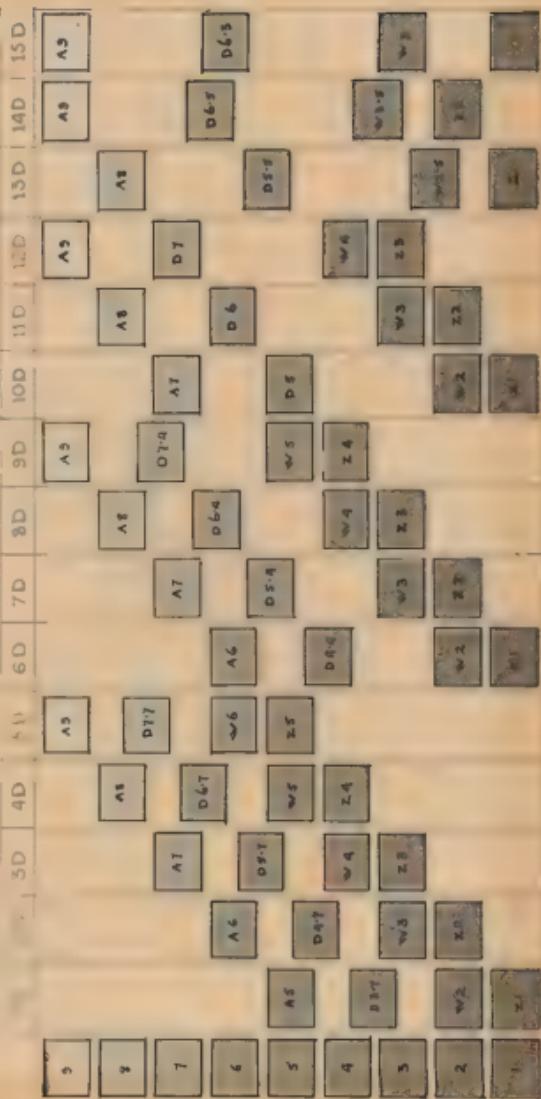
Interest . . . . . e variety of value  
values make a nonconsonant rhythm. Unequal intonation  
. . . . . timing . . . . . Therefore the four values A D F G are not  
consonant.

In any scheme a unity necessitates that one value will be dominant or in ares. The dominant value partly determines the value key of the scheme. It may be either high, intermediate or low. The emotional quality of a design or composition is modified considerably by its value.

## D VALUE CHORDS

FOR D OR LIGHT PATTERN DOMINANT IN AREA  
DARK, DARK, MINOR OR  
MIXED, MINOR OR  
DARK.

SC. THE LIGHTEST  
AND THE DARKEST  
VALUES A AND Z  
BETWEEN A AND Z



## D VALUE CHORDS

FOR D OR LIGHT PATTERN DOMINANT IN AREA AGAINST A DARK BACKGROUND

WEAK VALUE CONTRAST, MINOR OR SMALL VALUE INTERVALS  
MODERATE VALUE CONTRAST, MEDIUM VALUE INTERVALS  
STRONG VALUE CONTRAST, MAJOR OR GREAT VALUE INTERVALS

		6 VALUE STEP CONTRAST BETWEEN A AND Z										7 VALUE STEP CONTRAST BETWEEN A AND Z					8 VALUE STEP CONTRAST BETWEEN A AND Z				
		1D	2D	3D	4D	5D	6D	7D	8D	9D	10D	11D	12D	13D	14D	15D					
FOR D OR LIGHT PATTERN DOMINANT IN AREA AGAINST A DARK BACKGROUND																					
WEAK VALUE CONTRAST, MINOR OR SMALL VALUE INTERVALS																					
MODERATE VALUE CONTRAST, MEDIUM VALUE INTERVALS																					
STRONG VALUE CONTRAST, MAJOR OR GREAT VALUE INTERVALS																					





## W VALUE CHORDS

### FOR W OR DARK PATTERN DOMINANT IN AREA AGAINST A LIGHT BACKGROUND

WEAK VALUE CONTRAST, MINOR OR SMALL VALUE INTERVALS	MODERATE VALUE CONTRAST, MEDIUM VALUE INTERVALS	STRONG VALUE CONTRAST, MAJOR OR GREAT VALUE INTERVALS
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## 5 VALUE STEP CONTRAST BETWEEN 9 VALUE STEP CONTRAST

6. VALUE-STEP CONTRAST 7. X-FADE : STEP CONTRAST 8. VALUE STEP

100V	110V	120V	130V	140V	150V
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卷之三

卷之三

卷之三

卷之三

110

111

卷之三

110

卷之三

110

110

110

100

1000

2. Coloration

Coloration of the body must consider all four qualities in impressions. It is not sufficient to describe a colour as the red of a living rose. An description as "yellowish green" is not a name of a colour and either contains no colour, it is like describing a red as "red", or it is a red, and a green. A box has several other impressions, depth wise, if set up side by side it is difficult to distinguish from 1 to 4 or 5 or 6, and it may appear as a distinct or distinct if they are not, valuable names. After colour one is naturally asked does the colour impression exist or does not it exist?

He exists, name of a colour.

Well, what is the name or luminosity of a colour.

Woman is the strait, width of result, of a colour.







